



CHANNEL CLASSICS

CCS 8795

Toyohiko Satoh 5

‘Style brisé’

Gaultier & the French Lute School

On original lute! (1613)

'Style brisé' · Gaultier & the French Lute School · Toyohiko Satoh

(On original lute made by Laurentius Greiff in 1613
in Ingolstadt [modified into French baroque lute around 1670])



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Gaultier le vieux (*Ennemond Gaultier 1575 – 1651*)

| | | |
|---|------------------------|------|
| 1 | Tombeau de Mezangeau | 4.10 |
| 2 | Courante | 1.35 |
| 3 | Carillon | 2.46 |
| 4 | Rossignol | 1.58 |
| 5 | Testament de Mezangeau | 2.50 |
| 6 | Canarie | 2.05 |

Gaultier le jeune (*Dennis Gaultier 1603 – 1672*)

| | | |
|---|----------------------------------|------|
| 7 | Tombeau de Mademoiselle Gaultier | 3.20 |
| 8 | Cleopatre Amante – Double | 3.18 |

Gaillot le vieux de Paris (*Jacques Gaillot c.1600 – c.1686*)

| | | |
|----|-----------------------------------|------|
| 9 | Prélude | 1.25 |
| 10 | Le Bout de l'An de M. Gaultier | 2.45 |
| 11 | Courante la Cigogne | 2.12 |
| 12 | Sarabande la Pièce de huit heures | 2.00 |
| 13 | Volte la Brugeoise | 1.45 |

Dufaut († before 1682)

| | | |
|----|--------------------------|------|
| 14 | Prélude | 1.50 |
| 15 | Tombeau de M. Blanrocher | 3.35 |
| 16 | Courante | 1.57 |
| 17 | Sarabande – Double | 3.25 |
| 18 | Gigue | 1.58 |

Charles Mouton (1626 – c.1699)

| | | |
|----|---|------|
| 19 | Prélude | 1.00 |
| 20 | Tombeau de Gogo Allemande | 3.05 |
| 21 | La belle homicide / Courante de M. Gaultier – Double de la belle Homicide | 3.08 |
| 22 | Gavotte | 1.08 |
| 23 | La Princesse Sarabande | 1.47 |
| 24 | Canarie | 2.20 |

Robert de Visé (c.1650 – c.1725)

| | | |
|----|----------------------------------|------|
| 25 | Tombeau de M. Mouton (Allemande) | 3.50 |
|----|----------------------------------|------|

Total time 63.00

Recording location: Renswoude, The Netherlands
Recording dates: 15 May, 8 June, 13 September 1995



DDD (E448)

A black and white close-up portrait of Toyohiko Satoh. He has dark, wavy hair and is looking slightly to the left of the camera with a neutral expression. He is wearing a light-colored, patterned shirt. The neck and body of a violin are visible in the lower right corner of the frame. The background is dark and out of focus.

Toyohiko Satoh
(Photo by Hans Hordijk)

Toyohiko Satoh

was born in 1943 in Japan. After his study in Tokyo, in 1968, he came to Europe to study the lute with Eugen Dombois at the Schola Cantorum Basiliensis in Basel, Switzerland.

Since 1970, when he made the world's first baroque lute solo album, he had recorded extensively for several labels and since 1990 for Channel Classics for the new CD series.

His ensemble recordings with such noted musicians as Frans Brüggen, Gustav Leonhardt, Nikolaus Harnoncourt and Elly Ameling brought consistent honours and awards.

His formal debut in the Carnegie Recital Hall in 1982 made a profound sensation in *The New York Times*. He performed in many festivals such as the Vienna Musikwo-

chen, Holland Festival, Toronto Festival, Lisbon Festival, and the Flanders Festival.

Since 1973 Toyohiko Satoh is lute professor at the Royal Conservatory in The Hague, Holland. He frequently gives masterclasses in various European countries, such as in the *Accademia Musicale Chigiana* in Siena (Italy), the USA, Canada and Japan.

Since 1981 he is also active as a composer. He has performed his compositions in several festivals, and made 2 CD's with his own compositions. Satoh leads the ensemble *Alba Musica Kyo*, and performs medieval, renaissance and early baroque music as well as contemporary music.

A part of his compositions and a 'Method for the Baroque Lute' are published by Tree-Edition in Munich, Germany.

Recordings of Toyohiko Satoh on Channel Classics

- CCS 0490 Toyohiko Satoh 1: Baroque Lute Recital: Bach a.o.
- CCS 2291 Toyohiko Satoh 2: Zamboni & Scarlatti
- CCS 3091 Toyohiko Satoh 3: The Art of Spanish Variations
- CCS 7795 Toyohiko Satoh 4: Robert de Visée
- CCS 8795 Toyohiko Satoh 5: 'Style brisé', Gaultier & The French Lute School

with Alba Musica Kyo

- CCS 3291 Modern works of Toyohiko Satoh I
- CCS 4692 Modern works of Toyohiko Satoh II
- CCS 5793 Landini & His Time
- CCS 7094 Machaut & His Time

'Style brisé'

Gaultier & the French Lute School

Around 1600, Italian musicians abandoned their old style (renaissance) and established a new one (baroque). Somewhat later, probably around 1630, a new tuning (french tuning, d minor tuning or even baroque lute tuning) was invented for the lute by the circle of lutenists around **le vieux Gaultier**, or **Gaultier de Lyon** (Ennemond Gaultier, 1575-1651). The old (renaissance) tuning was based on the interval of a fourth. The new tuning introduced more thirds, enabling lutenists to write their music in a 'broken style' (style brisé), since it allowed more freedom for the fingers of the left hand. Soon the broken style gained great popularity throughout Europe. This tuning, incidentally, was already used by Mezangeau (late 16th century-1638), who may have been Ennemond Gaultier's teacher.

It is difficult to separate Ennemond Gaultier's music from that of his cousin Denis Gaultier (**Gaultier le jeune** or **Gaultier de Paris**, 1603-1672). Nevertheless, their works are the most significant French contribution to the lute music of the period. They developed a new genre, the musical portrait, as well as the 'tombeau', which, in fact, they pioneered in the lute repertoire. Johann Jacob Froberger (1616-1667) was one of a number of composers of keyboard music, not only in

France, who found inspiration in their music.

Jacques Gallot (c.1600-c.1690), known as **le vieux Gallot** or **Gallot de Paris**, was a pupil of Ennemond Gaultier. His brother Antoine Gallot was known as **vieux Gallot** or **Gallot d'Angers**. In addition to this minor confusion, there was a son of Antoine Gallot who was known as **Gallot le jeune** (?-c.1716). Jacques Gallot's compositions include several musical portraits and tombeaux, as well as dances such as courantes, sarabandes and canaries.

Dufaut (Du Faut, Du Fault or Dufau), a pupil of the Gaultiers, was one of the most renowned lutenists of the 17th century. He travelled to England, Germany and many other countries, and was certainly a player of some character. Unfortunately little is known about his life.

Charles Mouton (1626-c.1699) was probably a pupil of Denis Gaultier. The German lutenist Philipp Franz Le Sage de Richée (Le Sage = Weise in German - perhaps a relative of the great German lutenist Sylvius Leopold Weiss?) was a pupil of Charles Mouton, along with the daughter of the engraver Edelinck, who showed his thanks by engraving Mouton's portrait after the painting in the Louvre by Francis de Troyes. Mouton was one of the last of the 17th-century French lute school.

Robert de Visée (c.1660-1725), who featured on Satoh's previous CD (CCS

7795), was a guitarist, theorbo, lute and viol player, singer and composer. In 1716 he became official guitar teacher to King Louis XIV at Versailles. De Visée's music reflects that of his contemporaries, such as Lully, Couperin, Marais and Forqueray, having a clearer harmonic structure than the music of his predecessors.

Toyohiko Satoh

Translation: Keith Freeman

The Laurentius Greiff lute (1613)

The lute used on this recording was built by Laurentius Greiff in Ingolstadt in Germany. His family was one of the many famous lute-making families in Füssen, including Maller, Frei, Tieffenbrücker and Gerle.

We don't know the exact date of his birth or death. According to research by Dr. Richard Bletschacher (*Die Lauten- und Geigenmacher des Füssener Landes*, published 1978), Laurentius Greiff was lute maker at the court of Ingolstadt from 1600 to 1611.

Given the inscription on the printed label in the lute 'Lawrentius Greiff, me fecit Ingolstadij, Anno *****' the instrument was presumably made sometime between 1600 and 1611 in Ingolstadt. There is another hand-written label, the text of which is illegible except for '1613'. This is clearly a repair label. The lute suffered a major accident which damaged the entire soundboard, as can

be seen from the repair to the body. We believe this happened in 1613, so the soundboard must have been replaced in that year. The condition of the lute remained unchanged as an 8-course 'renaissance-lute': this is visible from the mark on the neck joint with the soundboard. We can therefore call this lute 'Laurentius Greiff 1613'. The repair was most likely done by the maker himself, or by Johann Fichtold I, also from Füssen, who was engaged in 1612 in stead of L. Greiff.

Some time around 1670 the instrument was converted to an 11-course 'French baroque lute', a popular type in Germany. This involved replacing the neck with a new, longer and wider one and a new pegbox. The Laurentius Greiff lute stayed in this condition with a noble family in south Germany near Füssen until a few years ago. It is now owned by the performer on this recording.

Restoring the lute to playing condition without losing the tiniest detail took the well-known Dutch lute maker **Nico B. van der Waals** four years. Needless to say, it is strung entirely with authentic gut strings made by **Bernd Kürschner** (Germany) and **Peruffo Mimmo** (Italy).

The beautiful sound of the lute on this recording provides us with valuable data on the sound of the historic lute.

Toyohiko Satoh

Colophon


PRODUCTION
PRODUCER/RECORDING ENGINEER/EDITING
LAY-OUT
PHOTO COVER
LINER NOTES
EXECUTIVE PRODUCER

Channel Classics Studio B.V.
Bert van der Wolf
Jan van Waarden
Maarten Brinkgreve
Toyohiko Satoh
C. Jared Sacks

Technical information

MICROPHONES
ANALOGUE TO DIGITAL CONVERTER
SPEAKERSYSTEMS
RECORDING LOCATION
RECORDING DATES

Sonodore RCM – 402, Bruel & Kjaer 4006
DCS 900C
Celestion & AKG K1000 Headphones
Protestant Church, Renswoude, The Netherlands
15 May, 8 June, 13 September 1995

 *«All Channel Classics recordings are realised with extensive use of custom made Rens Heijnis Audio equipment -& microphones»*

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Production & Distribution

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